

monest of literary ideas. And from literature it found its way, as we have said, into painting and sculpture. But the introduction of the animals themselves into such scenes seems to be a new, and, judging from the great popularity of Plouquet's figures, a most successful idea. It is interesting, and really not uninteresting, to mark how thoroughly the animal physiognomy can be made to express at least the lower passions and more earthy moods of the human subject. One of the stories illustrated by the ingenious German is an eminently popular one on the Continent,—that of Reynard the Fox. “Among the people,” says Carlyle, “it was long a house-book and universal best companion. It has been lectured on in universities, quoted in imperial council-halls, lain on the toilets of princes, and been thumbed to pieces on the bench of artizans.” Reynard bears, of course, in the story, his character of consummate cunning and address; and in the opening scene, where a *bona fide* fox is introduced, lolling at his ease on a sofa, with his hind legs set across, his tail issuing from between them and curled jauntily round his left fore-paw, and his head reclining upon his right, there is an expression of cool, calculating cunning, as strongly, we had almost said as artistically marked, as in the Lovat or the John Wilkes of Hogarth.—October 18, 1851.